California GARDEN

FORTY-SEVENTH YEAR | SPRING, 1956 | VOLUME 47, NO. 1

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"The Brave Flowers" — Photo by Lawrence Dixon. Courtesy of Margaret Dixon, Del Mar.

PUBLISHED BY
SAN DIEGO FLORAL ASSOCIATION, SAN DIEGO, CALIFORNIA

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CALIFORNIA GARDEN

Published Quarterly by the
SAN DIEGO FLORAL ASSOCIATION
Under the sponsorship of
The Park and Recreation Dept.,
City of San Diego

Editor . . . . . Alice M. Clark
Managing Editor . . Janet Richards
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Subscriptions to California Garden, $2.00 per year; foreign countries and Canada $2.25. California Garden is on the list of publications authorized by the San Diego Retail Merchants Association. Manuscripts submitted for publication will receive prompt attention. Advertising rates on request.

Entered as second-class matter December 8, 1910, at the Post Office at San Diego, California, under the Act of March 3, 1879.

Membership in the San Diego Floral Association includes a subscription to California Garden. Classification of memberships: Annual, $3.00; Family, $5.00; Sustaining, $5.00; and Contributing, $25.00. Memberships and gifts are deductible from income tax.

THE EDITOR'S POCKET

Let's face the fact that the average home owner lays out his garden by the expensive trial and error method. He knows his technical skill is not sufficient to build a house but his sense of possession of the good earth is so strong that he insists on trying to create his own Eden. The sad part is that, when the job is done, he goes on living with his errors without recognizing them as such.

An amateur cannot hope to have the historical and horticultural background to envision the possibilities of a garden project nor the practical experience to realize its limitations. Therefore he should be quick to take advantage of an illuminating article that explains the special, spatial and useful ways a landscape architect can serve him.

California Garden is proud and appreciative of the privilege of presenting such an elucidation in the notes on "Living with Gardens", by Garrett Eckbo, member of the American Society of Landscape Architects, and national authority on landscape planning. With his associates, Royston & Williams, he maintains two California offices, one in San Francisco and one in Los Angeles. For more light on this subject, consult Mr. Eckbo's book "Landscape for Living" published by Duell, Sloan and Pearce in 1950 and already reviewed by us.

* * *

After you have read Guy Fleming's account of the Torrey Pines Preserve, be a committee of one to remind everyone you see before the local election on June 5, to vote in favor of giving that park to the understanding and experienced keeping of the State Division of Beaches and Parks. They can then provide the personnel that will preserve and protect our Torrey Pines, while acting as guides to its singular beauties.

* * *

One of the happiest surprises in the holiday mailbag was the appearance of a slim volume called "Come into the Garden" by Marion Almy Lippitt. Its covers opened the gate to a renewed enjoyment of the garden stories of our favorite observer. She has garnered her "Leaves" from the past five years of **California Garden** and it is good to have them altogether so we no longer need glean her nubbins of wit and philosophy from old files. If those who would like a copy to cherish will send one dollar to this magazine, we will see that one is forwarded.

Garden Clubs — Notice

Affiliate membership in the San Diego Floral Association is available to all garden clubs within the city limits of San Diego. Annual dues of $10.00 entitles an affiliate to representation on the executive board of the Floral Association, two subscriptions to California Garden, and week-end flower shows in the Floral Building. An additional fee of $15.00, for the building maintenance fund, entitles an organization to the use of the building for meetings and to the use of another building in the park for a flower show. Garden clubs interested are asked to write a letter petitioning affiliate membership.

As soon as you read this, put a ring around the dates of March 8, 9, 10, and 11 on your calendar to mark the time of the Pacific Flower Exposition in Balboa Park. Buy ten tickets now and give a party to see this Breath of Spring show on its Thursday opening date, while the flowers are crisp and gay. Proceeds from this advance sale will be devoted to the Dream House the Soroptimists are planning for the Girl's Club of San Diego. Here is a chance to share in the creation of a happy environment for young girls today, that may help them avoid teenage problems later.

Growers, florists and nurserymen of San Diego County, which is fast becoming the flower capitol of the world, will converge on the Electric Building to convert it into a preview of spring that visitors can breathe.... smell and almost taste. For those who think of flowers in connection with gowns, there will be an elaborate "Fashions with Flowers" presentation. Outdoor living will be accented in nursery and landscape exhibits. The Orchid Society will put on a full-size show within a show for lovers of exotics.

This year amateurs will share in the displays, on a competetive basis, both as garden groups and as individuals. Those with green thumbs will be entering potted plants or helping their favorite clubs to win a prize. Those whose little fingers have an artistic kink, should hurry to obtain and return entry blanks for flower arangements to Mrs. Zukor, 843 Broadway, by March 3.

With each ticket, you also buy the hope of becoming the happy owner of the $1000 greenhouse on display. Help promote this beautiful local enterprise, its for YOU, who enjoy flowers and gardens.

* * *

The line drawings interspersed in the copy were done for CALIFORNIA GARDEN by Margaret Eddy Fleming to whom we direct our thanks.

Calendar of Events

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March 8—11
Pacific Flower Exposition, Balboa Park.

March 20
8 p.m. Ed Roach: Opportunity for Beauty, Floral Building.

May 12—27
Wildflower Show at Julian.

June 19
3 p.m. Tour of Frank Gander's Nursery. Picnic Supper at nearby Felicita Park.

California Garden

FORTY-SEVENTH YEAR | SPRING, 1956 | VOL. 47, NO. 1

Living With Gardens

Notes from a talk given at the Ninth Annual Williamsburg Garden Symposium, March 1955, at Williamsburg, Virginia.

By Garrett Eckbo

Since the first nomads settled down to live in one place and raise crops there have been three types of gardens: utility, in which plants are most important, living, in which people are most important; and show, in which visitors are as or more important than the owners. These three have appeared in various forms through all historical periods.

Western tradition, originating in Europe, was characterized by functional geometric organization of garden spaces, while the Eastern tradition was one of deep respect and sympathy for the forms, materials, and arrangements of nature. In Japan the representation of nature developed to a stage of orderly harmonious balanced composition which can truthfully be called formal in the best sense of the word.

In England in the 18th century, the first revolt against academic design occurred. A series of poets and landscape designers leaped the garden wall and discovered all nature to be a garden. In a climate which encouraged horticultural activity the continental formal garden had become as dull, stale and mechanically repetitious as it has since throughout the rest of the world.

In the middle of the 19th century romantic or naturalistic design was taken up by Downing, Olmstead and with the new park movement became an established style or kind of design. By 1900 the park movement and the landscape profession were both firmly established in the United States. Two official styles of design were taught, the formal and the informal, and only the boldest student dared to break their rules.

By the beginning of the 30's this rigid academic limitation to two specific kinds of landscape patterns was growing dull, tiresome and repetitious. It was noticeably failing to solve problems of use and enjoyment of outdoor space in an advanced or imaginative way.

In the allied arts, architecture, painting, and sculpture, revolts against academic design by rules and formulae, from books of measured drawings, had already taken place some years back, led by the Cubists in Paris, and Frank Lloyd Wright in our own United States. Landscape design can very seldom divorce itself from architecture. Therefore it had difficulty clinging to the axis and oval, when architecture had gone to the open plan and experimental structure.

By the end of the 30's a good many landscape architects were making a serious effort to reconsider the theory and practice of garden design in the light of contemporary thinking in the allied arts. This effort has produced a considerable volume of interesting work, some important, some merely frivolous.

Its characteristics might be summed up as follows:

Plans are freer and more flexible, in pattern, without bilateral symmetry but with more order and form than the typical informal wiggle. Patterns include all sorts of combinations of rectangular, angular, circular and freely curving lines.

More attention is paid to three-dimensional design, to the creation of outdoor rooms with a sense of space, and to the careful placement of such elements as shrubs, trees, and rocks in relation to such space.

More use of *structural design in both wood and masonry,* for two reasons: to extend the house into the garden in order to integrate the two; and to obtain a quicker and more durable solution of certain functional problems such as surfacing the ground, screening to eliminate bad views or obtain privacy, shelter from sun, wind or rain. Such uses of structure in gardens have occured in all periods of design. Forms and arrangements in modern architecture have had a special impact upon contemporary garden structures.

Plants have been used in simpler arrangements, more natural and yet more orderly than the traditional patterns. These have resulted from two different pressures. One was a drive to reduce maintenance: gardens for people who are interested in outdoor living but not in gardening. The other pressure is that of a direct interest in plants themselves. While this expands easily into an interest in gardening, it has tended to concentrate on permanent

material: trees, shrubs, sub-shrubs, permanent perennials, and vines. These have been examined carefully in terms of selecting and placing them so as to get the most from them with the least effort.

This means placing them where they can develop their ultimate natural size and form with a minimum of restriction; where soil, exposure and moisture are best for their health; and where their natural beauties of form, structure and foliage, bark, flowers or fruit will be shown off to best advantage. We have tended to emphasize intelligent pruning, but to avoid trimming or clipping to preconceived forms. The ultimate form developed by any plant is a result of the combined effects of heredity and environment. In a garden the environment is controlled, more or less, by man. Our tendency has been to have this control cooperate with the plant's natural tendencies, rather than try to steer it into new forms conceived by the gardener. This is not to say that the gardner's conception is necessarily bad, or that the idea of developing the plant's native qualities is brand new in the world. However, in combination with new conceptions of plant pattern, space organization and structure, this use of plants has produced some very interesting results.

One further tendency of contemporary or modern garden design has been a serious effort to *integrate* it *with the allied arts.* Landscape architects have collaberated with architects to develop the idea of a site or lot as one block of living space which should be organized consistently all in one coordinated design process. The objective of this process is to develop all the space into a series of indoor and outdoor rooms so intimately connected as to be inseparable. This by contrast with the traditional patterns in which the boundary line between architecture and landscape design lays six inches beyond the foundations of the building.

Efforts have also been made to re-integrate painting and sculpture, particularly the latter, with the landscape. Historically, as in the Renaissance, these arts were always united with architecture or gardens. The concept of easel painting has produced great numbers of homeless works of art. We have tried to develop homes for them by designing gardens in which they can become a final refining and clarifying influence. It is not only a matter of buying a piece of sculpture to put in a garden, but even more of designing garden and sculpture together in a pattern so integrated that they become inseparable. This applies equally to wall painting, mosaic tile, ceramics, relief panels, etc.

Often the search for specially refined elements to incorporate in the garden design, when confronted with the realities of the budget, has turned to the use of rock or other natural elements in a more or less Oriental manner. Always the effort is, or should be, toward producing garden spaces which are richer, more imaginative, more relaxing or inspiring, more human than any we have yet seen. The mission of any designer in any period is to continue the growth of tradition by adding something to it.

The question now is, what next? Do we settle back down to business with three styles instead of two: formal, informal and modern? Or with many styles: Georgian, Colonial, Tudor, French Provincial, Spanish, Moorish, Hawaiian, Ranch, California, Florida, etc.?

What do we mean by a style? Where did it come from? A style or period of design was produced by a certain group of people, organized in a certain kind of society, at a specific time and place. These specifics led to their having a specific set of technical and cultural resources from which they drew in making design decisions. This combination of people, society, time and place never repeats itself entirely, although some of its parts may appear to be repeated at other times or places.

We Americans are a certain people in a certain place and time. We suffer from two facts: that several thousand years of history have preceded us, and that world communication is now technically very highly developed. Design-wise the result of these facts has been to convert the American landscape into a dumping ground for the cultural forms of all times and places. This was one of the causes of the modern revolt we have described.

To get back to our question, what next? More styles are no answer though they may be entertaining. Shall we have something new—spiralism or 5D? Modern design in the garden has barely begun, but modern architecture is already becoming standardized and eclectic, and is increasingly an incomplete answer. We must have continuous re-analysis of the aims and objectives of design, in this case in the home and garden field. I say both because they cannot be separated in our thinking. This reanalysis is something that every serious designer does over again every day of his life. He is never satisfied, he never feels that he has learned all he can or that his design is perfect and need no longer be questioned.

The social function of garden design is to assist individuals and

families in obtaining maximum use and experience from the private outdoor space around their homes. A secondary function may be the improvement of the neighborhood landscape with those portions of the garden which can be seen by the public. In carrying out these functions the garden designer, amateur, commercial, or professional, must consider the following factors:

General considerations: 1. the level of garden design being done around him; 2. the level of house design around him; 3. the techniques and materials available for his use; the physical characteristics of the region: climate topography, soils, vegetation, and general quality of the landscape as produced by the joint operations of man and nature.

Specific considerations, the actual detailed form and quality of each problem as presented: 1. boundaries and topography of the lot, plan and structure of the house, qualities of any existing vegetation, rock, water or miscellaneous structure, nature of the approach to the site and of its outlook on all sides . . . (what kind of landscape surrounds it?); 2. the needs, desires, and potentialities of the clients or owners (needs are objective, desires are subjective, potentialities are objective but often concealed behind subjectivity); such things as economic resources, ability to understand drawings, visualize 3-dimensional results, appreciate new ideas, follow through in developing such ideas from talk to paper to ground.

To the consideration of these general and specific factors the designers bring their own general outlook on the world and knowledge of the history of design in their own and related fields. Thus each little garden has focused on it these three kinds of understanding: general world, general local, and a specific site. This combination determines how

successful the garden may be.

What this all means in practice is that the designer develops a theory of garden form from his background of understanding. Intensive education, either journal or self-taught, may telescope a lot of other people's experience for him and give him a head start. Ultimately, there is no substitute for understanding based on experience. This is the only basis for respecting professional above amateur standing.

A theory of garden form must recognize that gardens are a means of arrangement for establishing relationships or connections between people, houses, lots or sites, surrounding landscapes, and various garden ideas and materials available elsewhere. Thus the theory must consider, thoroughly and sympathetically: *People*—physically and psychologically, objectively and subjectively; all alike and yet all different; *Materials*—plants, earth, rock, properties and possibilities; and *Space*—or 3-dimensional design, the kind of thinking, creative and intuitive, poetic, practical yet lyrical, which puts all these things together into coherent garden units.

Space is the indispensible catalyst and perhaps the element in the whole process of garden design most difficult to understand or explain. It may be simple or complex, rational or irrational, classic or romantic. But its product will have a quality of necessity, a feeling that no part can be removed without upsetting the whole, a whole greater than the sum of its parts, will give an experience beyond utility and beyond tradition.

Spatial design thinks in terms of the volume of air between such physical elements as trees, shrubs, walls, etc. It considers the form and proportions of this volume of air as being of primary importance. Since landscape design seldom produces spaces as completely closed as rooms within a building, the analysis of this volume is a subtle and complex thing. Its floor is the ground surface of the garden, paved or planted. Its sides are everything rising above the surface. Their importance is relative mostly to their size, particularly as they become taller than people. Top of a garden space is always the top of the tallest things in it or near it—usually trees or buildings as they make connections with the sky. If these partially close over the top of the garden they reduce it to a smaller and more intimate volume.

Contemporary designers did not invent spatial design. It has existed throughout history, because it is natural for people to arrange comfortable spaces around themselves. However, we have had to rescue spatial design from decorative, frivolous or mechanical minds. This has required a re-emphasis and re-evaluation.

A distinguished colleague, Edward Huntsman-Trout, has said there are three categories of garden designers: the practical ones who get things done, the poets who do nice things with plants, and the real landscape architects

(Continued on Next Page)

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who create space with an emotional quality, with or without plants.

Consider these variables, all of which strongly affect garden design:

Climate: NE, SE, NW, SW.
Topography: flat, sloping, steep.
Soil: sand to clay, rich to poor.
Vegetation: with climate.
Neighborhoods: urban, suburban, rural, primeval.
Lot sizes: small (25 x 100) to acre or more.
Houses: size 1000 to 15 or 20,000 feet; plan simple or complex; relation of rooms to site; number and size of doors and windows;
Shape: rectangular, box to rambler, angular, curving, etc., roof form, gable, hip, shed, etc.
Material: wood, masonry, stucco, glass, metal.

This consideration of physical properties is the way to solve the style problem. By going back to our fundamental analysis of site, resources, needs and desires we can put together better solutions to our problems than with rigid preconceived categories such as "Colonial".

Specific forms and jobs produced in the past must be measured against their standards. They seldom live up to them completely. That is the way we grow. Each time we go back to the standards and apply them to the work we are doing they will seem different, richer, and the work will change as it tries to live up to them.

Ceanothus

Ethel Bailey Higgins

The first Ceanothus in cultivation was an eastern one, *Ceanothus americanus L.,* named by Linnaeus *americanus* from the country of its origin. It is a white flowered one. It is known as New-Jersey Tea from the fact that its leaves were used as a substitute for tea during the revolution.

Although the earliest to be named and to be cultivated was an eastern one, it is always California which comes first to mind with the mention of Ceanothus, for it is in California that they are found most abundantly and in greatest variety.

Where the California Poppy spreads its mantle of gold over the hills, in San Francisco, Eschscholtz, the botanist for whom our state flower was named, collected the first *Ceanothus thyrsiflorus,* a blue flowered one, that later came into cultivation in England.

In San Diego County there are ten species found in the wild whose blossoms are about equally divided between white and blue tones. There is also one presumed natural hybrid.

Those not specially suitable for cultivation are fine in their massed beauty: for a ground cover in the chaparral; for roadside plantings; and for planting on bare spots to forestall erosion. Useful in this connection are: *Ceanothus perplexans,* and *C. cuneatus,* both with white flowers; *C. orcuttii* and *C. tomentosus* var. *olivaceus,* with blue flowers. *Ceanothus crassifolius,* a white flowered species, is too robust a plant for the casual garden; *C. otayensis,* considered to be a natural hybrid between *C. crassifolius* and *C. perplexans* is not in cultivation.

C. austromontanus, known as the Cuyamaca Ceanothus from the place it was first found, has very small leaves and violet blue flowers. By some growers, it is considered very desirable for cultivation, while others do not think of it so favorably.

Never will I forget my first acquaintance with Ceanothus perhaps fifty years ago. As I walked up a little canyon in the hills about Monrovia in Los Angeles County, I suddenly became conscious of a soft mist, and looking up saw that it was caused by a hazy mass of color covering the hills above. Such was my first impression of what we now know

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Wildflower Show at Julian

J. R. Kennedy

The Wildflower Show at Julian is unique among flower shows. Not one cultivated flower is ever brought in: all flowers exhibited are raised by Mother Nature. Few of us realize what a profusion of flowers grow in this area in the spring even in poor flowering years. The canyons and hillsides and meadows are full of them, but our untrained eyes cannot see them. Several hundred varieties are exhibited each year but the 1939 record still stands, with 2500 named varieties on display during the month-long show.

Thousands of people from all over Southern California make the trip to this little mountain village to see the exhibit of wildflowers. The show has been presented for twenty-nine consecutive years and a growing number of people have visited it year after year.

As a wild flower area, Julian is fortunate in its geographical location in a mountain pass at an elevation of 4200 feet with mountains to the north and to the south rising to over 6000 feet. West, a few miles, the altitude drops to 3000 and plants show the Coastal influence. A similar distance east shows the same altitude difference but here the desert characteristics appear. Below the 3000 foot line a more gradual slope occurs, so that within an air line radius of ten to fifteen miles from Julian we find flowers growing from 1000 to 6000 feet altitude and under all climatic conditions from desert dryness to mountain heights to coastal dampness.

Among the more unusual flowers found near Julian are the pink manzanita, mountain dogwood, creeping mountain lilac, Fremontia, and tinted penstemon. The Parry Nolina in this area grows to a height of 20 to 30 feet, but blossoms only every five years. There are two varieties: one with flowers of a creamy straw color, while the other has flowers of pale cream shading into green, chartreuse, and rose. Leopard lilies grow here and seven kinds of mariposa lilies may be found as well as the quite rare white ocotillo.

The wild flowers do not pick themselves. While the Wildflower Show is a Woman's Club project and is sponsored by the Julian organization, the actual work of decorating the hall, picking the flowers, arranging the displays, and maintaining the exhibit, is done every year by the faithful few (or rather two) women on the flower committee. For thirty

(Continued on Next Page)

Below:
Mrs. Myrtle Botts and the 1955 Show.

years, Mrs. Myrtle Botts has headed this committee and much of the time she has been ably assisted by her co-worker, Mrs. Alice Blanc. These two have put on the flower display so many years that they work as a team, each knowing where to go to find certain flowers already in bloom and where to find others just blossoming next week, and the next. On the picking trips, they drive miles on little used roads, walk through many acres of brush and rocks, climb hillsides and prowl into canyons to find the wildflowers. But they bring in the flowers. About four days of preliminary picking is necessary before the exhibit opens to visitors and each week thereafter about three days are required to pick replacements and kinds coming into bloom.

The Wildflower Show provides an opportunity for thousands of people to see and enjoy the flowers of this area without wandering over the hillsides, being guilty of trespassing, or being guilty of violating the State law concerning picking of flowers. Every flower in the display is picked on private land with the written permission of the owners. Many of the permits date back thirty years. Although these areas have been picked over twenty-nine years, because of selective and conservative picking, more flowers are blooming there now than in the years past.

The show is educational as well as enjoyable. Advanced botany classes come each year from high schools and colleges to spend hours in studying the flowers. Several Garden Clubs come from the larger cities on regular field trips to see the displays. To add to the pleasure of the thousands who do not recognize the flowers, Mrs. Botts labels each unit in the show giving its common name.

There is no admission charge to the show. The opening date is always the Saturday prior to Mother's Day and the hall is open from 9 a.m. to 6 p.m. daily thereafter. This spring, the show opens on May 12th and will close on May 27th.

For further information write Julian Woman's Club. Attention: Mrs. Myrtle Botts, Box 178, Julian, California.

Compost

Janet Richards

Correspondence with J. R. Kennedy on the subject of the Julian Wildflower Show developed in me a desire to gather wildflowers with them in the canyons, crags, desert, and mountains. So I wrote Mr. Kennedy to ask Mrs. Botts if she would consider taking on someone whose sole recommendation might be stated: "Have Levi's. Will crawl anywhere."

Mr. Kennedy wrote, "Flower picking days will be Tuesday, Wednesday, Thursday, and Friday of week prior to opening May 12; also Wednesday, Thursday, Friday of next 2 weeks. Trips start anywhere from daylight until 7 or 8 a.m. May be in sunshine and heat or rain or snow—the show must go on. Levi's can be used especially if sliding down a cliff which is included in some expeditions. Main requisites for picking are: willingness to go *anywhere* the flowers grow; an observing eye; a respect for poison ivy or oak; being sportsman enough to give a rattlesnake the first bite; no hesitation about getting dirty and disheveled and torn and stained and scratched and, after becoming so, having some dame look down her nose at you. On picking trips there is no room for kids or non-workers as all car space is required for the bundles of flowers. It is also necessary on some trips to climb out and into a car about 7319 times. A jeep is almost a necessity on some of the trips. Anyone willing to be a helper and endure above conditions is very welcome."

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The Future of Torrey Pines Preserve

Guy Fleming
Retiring President, Torrey Pines Association

The year of 1955 was one of momentous interest to the members of the Torrey Pines Association and its affiliate organizations, the San Diego Society of Natural History, the San Diego Floral Association, the Sierra Club and the Audubon Society; and also, to other conservation groups and individuals, state and national. Two events affecting the welfare and future of the Torey Pines Preserve were paramount.

One event was the proposal of and the City Council of San Diego to construct two 18 hole golf courses on city owned lands of war time Camp Callan, the northern courses to overlap into the southern portion of the dedicated Torrey Pines Park. Ordinance No. 6586 (New Series), passed and adopted by the City Council on July 19, 1955, endorsed a "Torrey Pines Golf Course, Park and Recreation Plan" for the purpose of creating the proposed golf courses. Planning Commission Drawing No. C-117 in the office of the City Clerk with Ordinance No. 6585, outlined the boundaries and design of the project. This plan, as you will recall, projected northward into Torrey Pines Park and involved over forty acres of the natural area, including lands which were set aside and dedicated as a public Torrey Pines on August 10, 1899.

The Board of Counsellors of the Torrey Pines Association and the Trustees of the Ellen Browning Scripps Foundation were of the opinion that a master plan was subject to change and modification. The Board of Counsel was gratified to learn that it was evident that the special dedication of the original Torrey Pines Park excludes change and modification

for purposes of active forms of recreation, such as golf courses, tennis, public playgrounds, etc.

The information regarding possible use of the Torrey Pines area was transmitted to City Manager November, in an "on the ground" conference with Mr. Campbell, and instructions from him to Wm. Bell, golf architect retained by the city to construct two golf courses, advising the latter to redesign the project and eliminate twenty or more acres of park land from possible golf course use. Before the first of January, 1956, we were informed that a redraft of the plans was ready for review. This plan proposed moving the golf courses southward twenty acres in Camp Callan and establishing the north boundary of the golf course project at a logical compromise line suggested during the field conference with Mr. Campbell.

We extend a warm vote of thanks to Mr. Campbell and to his colleagues in the City Planning Department and to Mr. Wm. Bell for their earnest cooperation. The readjustment of the golf course boundary has assured retention of a buffer area which constitutes the major portion of the upland area of the south part of the original park grant of 1899, and also lands added to the park by City Ordinance 7029 in July, 1924. A fine display of "elfin Forest" of tree like shrubs and the extremely interesting geological formation we call the "Broken Hill" will be maintained as a true nature reserve, a fitting approach to the primary exhibit of a unique out-of-door museum, the rare Torrey Pines.

Two years ago the State Park Commission passed a resolution expressing its desire to include all of the Torrey Pines area in a nature reserve type state park, whenever the City of San Diego carried out the necessary procedure to effect the transfer of city park lands to state jurisdiction. Torrey Pines Park was given high priority in Division of Beaches and Parks' Five Year Program for the creation of new parks from the Tidelands Oil Funds. A primary factor in expediting the transfer was the establishment of a satisfactory boundary between the golf course project and the contemplated State Park.

The second important event of the past year occurred when the State Park Commission advised the City of San Diego it must present early indication of its intention to transfer Torrey Pines to the State if it wished to benefit from Beach Park Matching Funds, which could not be allocated after July 1, 1956. This means, in brief, that if the City of San Diego transfers the Torrey Pines Park to the State it may receive one half of the appraised value of the land in matching funds, which may be used by the city for the purchase of other beach or tideland areas. Real progress has been made in cooperation between the City Council, the City Manager and other city officials with representatives of the State Division of Beaches and Parks.

We commend the City Council for its active interest in this pro-

Leaves from The Observer's Notebook

Marion Almy Lippitt

For several days I had been disappearing into the far end of the garden armed with shovel, hoe, and rake. Henry's interest in my activities, mild at first, increased to suppressed curiosity, day by day, Now, seated comfortably in his favorite chair on the lawn under the live oaks, Henry glanced up casually from his book as I passed by. He raised his eyebrows in recognition. In return I waved a wayward rake.

A tacit silent amusement in the air restrained us both from touching off the spark that would reveal the wherefore of my disappearings.

We might still be playing hide-in-seek with each other's interests if Henry had not opened, by mistake the book I had ordered titled, "The Years in My Herb Garden," by Helen M. Fox.

However, he did open it. He confronted me with the book at noon when I returned to the house after planting large flats of small plants. He held it open and said: "Now begin at the beginning."

Eager to tell my story I began: "Well, first I was intrigued by the joy Mittie Arnold gets from her herb garden in Rhode Island. Then I read in "The Country of the Pointed Firs" about Almiry's herb garden down in Baine. A sentence in this book tumbled me overboard into herb gardens. It read: 'There were some strange and pungent oders that aroused a dim sense and remembrance of something in a forgotten past.' "

Henry was obviously anxious for me to speed up the answer to his question. I deliberately stalled.

"Did you know," I asked, "that Willa Cather rates "The Country of the Pointed Firs," by Sarah Orne Jewett, as one of the three American masterpieces?"

"The subject is herbs," reminded Henry with summoned patience. He added, "I may say that you couldn't have chosen poorer soil than that in the lower garden."

"Oh," I expostulated, "haven't you heard that herbs like poor soil? In rich soil they are all foliage and no fragrance. Most herbs came to us from the poor soil area of the Mediterranean. In this country twenty-five years ago there were no such things as commercial herbs. Individuals either had to find their own or import them. Now nearly every seed catalogue in the United States carries a full complement of herbs."

"Begin at the beginning," persisted Henry, pushing me gently into the chair by the window.

After a long look out the window at the potted cinerarias lining the flagstone terrace, I quoted:

'Seek ye first the Kingdom of God and His righteousness,

---

gram, and for its public statement that proposal to transfer Torrey Pines Park to the State of California will be placed upon the ballot for approval by the citizens of San Diego at the city election on June 5.

All of the beach area fronting Torrey Pines Park, from a point south of the Torrey Pines Glider Field northward to the San Diego City limits is now a State Beach. The beach extending northward almost to the Del Mar pier is also a State Beach, approximately four and one-half miles of public beach.

The lands to be transferred by the City of San Diego to the State comprise all of the present Torrey Pines Park from the northern city boundary southward to the north line of the golf course project and all of the cliff frontage and the canyons southward to and including the area of the glider field, a total of approximately a thousand acres; included in this area are the gift lands granted to the City by terms of Miss Scripps' will, and certain parcels of City pueblo lands contiguous to the Park.

We can be assured that the California Division of Beaches and Parks will give Torrey Pines as a State Park equal status with Point Lobos Reserve State Park, for the Torrey Pines area has all of the qualifications which have given Point Lobos Reserve its famed position in the State Park System.

In his report for Miss Scripps in 1922, Ralph D. Cornell stated: "Torrey Pines is not a place of typical scenery; it is not representative of the primitive, natural landscape of San Diego County, or of any other place in the world. It is itself unimitated . . ."

Those of us who were associated with Miss Scripps know that her "vision" was that the Torrey Pines Preserve would become known and dedicated in perpetuity as an outstanding natural reserve—an out-of-doors museum, preserving a living exhibit which cannot be excelled or duplicated anywhere in the world. This is the area that California may receive as a gift from the people of San Diego.

And all these things shall be added unto you.'

"This verse," I continued, "became the basis for my herb garden. I wanted to plant first all the herbs mentioned in the Bible. I wanted to plant them in the order in which they are mentioned. My Bible scholarship was not sufficient to follow this plan, so I adopted the alphabetical procedure, easily obtainable in the Bible concordance.

Anise headed the list from Matthew 23:23: "Woe unto you, scribes and Pharisees, hypocrites! for ye pay tithe of mint and anise and cummin, and have omitted the weightier matters of the law, judgment, mercy, and faith: these ought ye to have done, and not to leave the other undone."

In our travels up the coast I had smelled anise growing in profusion in Sorrento Canyon. It grew to a height of six feet and had the most enchanting lacey, yellow blossoms. There are three kinds of anise: common, wild, and bitter. I planted common anise. Promptly I discovered that what I had seen growing by the roadside in Sorrento Canyon was not anise but fennel. Anise only grows to six feet. It has the licorice flavor and fragrance of anise, but it is not anise.

Here I reached for and found the little New England foot stool for my feet before I continued, "confusion mounted when someone remarked that the anise of the Bible seems to have been dill and someone else recommended that amateurs should not attempt to grow anise! The crop of anise seeds in an average home garden is too small to be of value. Furthermore, anise seeds are apt to be mistaken for coriander, whose leaves taste, they say, the way bedbugs smell."

"You remind me of a centipede," said Henry, grinning broadly.

"A what?"

"A centipede," and he repeated:

'The centipede was happy quite
Until the toad, for fun,
Asked him which leg came after which,
Which worked his mind to such a pitch,
He lay distracted in the ditch,
Considering how to run.'

I could not help smiling. Nevertheless, I started to rise and retire. I found it difficult to do it gracefully after having been likened to a confused centipede!

Henry remonstrated, "Not so fast, I still want to know more fully why an herb garden."

"Well, really, it's because I'm tired of bigger and better brilliance. I want something subtle."

"Subtle? Did I hear correctly?"

"Yes, subtle. Only sensitive and discerning people like plants that are so small and inconspicuous. 6 plants of nearly any annual flowering herbs will supply a family for a season.

Henry sat back, shut his eyes, and said, "Now you give me three of those good reasons of yours why you chose an herb garden."

"Before I begin let me tell you that all my planting problems were over when I read Verse 29, Chapter 1 from the book of Genesis:

"And God said, Behold, I have given you every herb bearing seed, which is upon the face of all the earth, . . . "

"I can now plant anything anywhere." I threw my arms wide apart as if to embrace the world. Then I held up a spread-out hand and said, "There are three reasons for having an herb garden, plus two extra ones.

First: the history of herbs is fascinating.

Second: their fragrance is pungent and satisfying.

Third: their delicate beauty is unsurpassed.

Fourth: you can start an herb garden in three square feet.

Fifth: they add zest to cooking."

"Soup's on," called Jonathan from the dining room.

I jumped to my feet "Come," I said eagerly, "I want you to taste your leg of lamb cooked with a whiff of garlic and marjoram your fresh peas with mint.

Henry came. But as he came I heard him muttering something about, "I don't like my food all jazzed-up!"

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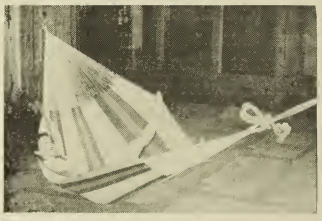

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Ceanothus Continued

as *ceanothus leucodermis,* from the light color of its bark that harmonizes so softly with its gray-green foliage. It has been called *C. divaricatus,* an equally happy descriptive name, because of its branching habit. The latter characteristic, together with its spine-tipped stems, makes it seem to me especially suited as a hedge plant if properly trimmed.

In November or December, with the first hint of fall moisture, the beautiful white flowered *C. verrucosus* bursts forth into a mass of bloom in all the little coastal canyons. The individual flowers are larger than in other species and have a tiny black dot at the center. It is strictly a coastal plant and should only be cultivated there.

I am at a loss to know why *C. palmeri* is not especially recommended for cultivation. Its soft green leaves, its clusters of creamy white flowers render it a beautiful example of a beautiful genus. To me it is one of the attractions of Palomar. Look for its beauty at the Doane Valley Campground.

Perhaps best known and most popular in cultivation is *C. cyaneus,* known as the Lakeside Wild Lilac. It was first found on the Philbrook ranch in Lakeside and introduced into cultivation by Kate Sessions. Named by Miss Alice Eastwood, of the California Academy of Sciences, *C. cyaneus* in recognition of the deep blue of its flowers, it has become quite the thing to add to our garden treasures.

For several reasons, I am a strong advocate of the use of our natives in our gardens. 1. Plant them because of their beauty. 2. Plant them because our natives are fast disappearing. 3. Plant them because of the imperative need for water conservation. The natives take less water. Perhaps they are often short-lived because of over-watering when in competition with the needs of other plants in the garden. This is especially true of the Ceanothus and perhaps has been a deterrent to their popular use.

Cabrillo Historical Association Formed

Robert A. Grom
Park Naturalist

The Cabrillo Historical Association was incorporated at the beginning of this year, 1956. It was formed to promote educational and scientific interest in Cabrillo National Monument in the fields of history and archaeology. In cooperation with the National Park Service, the Association will take part in the development and care of a museum library, museum, and outdoor exhibits to be established at Cabrillo National Monument.

Generally, the Association will cooperate with the United States Government in the completion and development of Cabrillo National Monument for the benefit and enjoyment of the people.

The following officers were elected to serve for the first year: President—Dick Yale, Executive Secretary—Donald M. Robinson, Treasurer--Miss Ethel M. Skinner, and Members of the Board—Miss Mildred Rock, Guy T. Ryan, C. Guy Selleck, Jr., and Jay H. Thomson.

Membership is unlimited in the Association. Annual dues are one dollar with an initial membership fee of three dollars payable upon joining. For further information or membership application write to the Cabrillo Historical Association, P.O. Box 6175, Point Loma Station, San Diego 6, California, or telephone Academy 3-0915.

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C_a Stands for Calcium

Frank Quintana

Nitrogen, phosphorous, and potassium are the fertilizing elements with the big shoulders. Perhaps this is a good thing, for they carry a great responsibility. However, the emphasis placed upon these three substances often obscures the nearly equal essentiality of the other required plant nutrients. The recent understanding of the functions of the "trace" elements illustrates this. More importantly, the consistent focus of attention on the BIG THREE tends to relegate minor roles to the very significant functions of the several macro-elements. The purpose of this article is to champion a sadly neglected member of the team, calcium.

Calcium is usually used in the form of lime (slaked or otherwise) and as such is referred to as "liming." Liming practices are usually employed for the purpose of neutralizing acid soils. In Southern California, where the soils incline to be alkaline, there appears to be no need for "liming." Nevertheless, calcium is required by the growing plants in considerable quantities. The very presence of adequate calcium in the soil tends to conserve humus, to stimulate the activity of certain soil organisms, and to maintain desirable soil structure.

Plant Requirements

Calcium is usually found in greatest abundance in the leaves and the seed coats of plants. However, it is distributed throughout the entire plant because part of the cell-wall of each of the billions of cells that make up the plant is comprised of the substance calcium pectate. Calcium apparently governs cell division and growth in the active tip of both roots and stems. In cases of severe calcium deficiency, tip growth (meristemic activity) is completely inhabited. Calcium deficiency leads to the death of all feeding roots within a matter of two to four weeks, and is followed by die-back of terminal buds. The plant is severely stunted, and eventually dies out altogether.

Effects On Soil Organisms

Practically all of the nitrogen in the soil exists in combinations of humus and plant residues. This nitrogen, so combined, is unavailable to the plant until it has been converted by bacterial action to nitrates, whereupon it is immediately taken up by any plant growing in the vicinity. Moreover, atmospheric nitrogen is fixed by soil bacteria of another type which build it into body protein, and this in turn is ultimately broken down into ammonia and then oxidized by still another microbe into nitrates. Calcium is known to stimulate the activity of soil microorganisms, partially because the element is utilized metabolically, and partially because of its neutralizing effect upon soil acids. Most microbial life is happiest

A table of required nutrient levels for various flowering plants is given in "Soils and Fertilizers for Greenhouse and Garden" by Laurie and Kiplinger, and below, are several figures borrowed from this excellent text. This limited selection will demonstrate the surprisingly high level of calcium necessary to satisfactory growth of plants.

Plant Subject	Nutrient level in parts per million required			
	Nitrates	Phosphorous	Potassium	Calcium
ROSE				
(June to August)	10-25	5	20	150
CARNATION				
year average	10-50	5	20-40	150-200
SNAPDRAGONS				
(winter crop)	10-25	5	20	150
SWEET PEAS				
winter crop	10-25	5	20-40	200
spring crop	25	5	20	200
AZALEA		not over	not over	
(growing season)	25	5	20	100-150
BEGONIA				
(April-December)	25	5	20	150

It is immediately obvious from the preceeding data that the calcium requirements of the growing plants far exceed the requirements of the dear old N-P-K crowd.

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when the media in which it lives is about neutral.

The earthworm, another of the soil organisms, depends upon an adequate calcium supply. Earthworms are regarded somewhat controversially, but they are remarkable soil denizens. Some of these animals destroy humus, while others produce it, and most of them are *both* producers and destroyers. They do have a pronounced effect upon soil structure, most likely the result of the intimate commingling within the worm's intestines of the three primary ingredients of crumb structure, humus, clay, and lime. The sequential wormcast is possessed of a stable granular structure, which, in addition to its plant-nutrient value, is physically beneficial to plant growth. The earthworm accomplishes the manufacture of this clay-lime-humus complex by virtue of a special gland which secretes calcite (a calcium derivative). The gland must have ample calcium in the soil to assure its functioning. At Rothamstead, a famous British agricultural station, it was observed that soils fertilized with ammonium sulfate *alone* soon lost their earthworm population: soils fertilized with mixtures of ammonium sulfate AND lime maintained their earthworm populations.

Effect On Soil Structure

Most Southern California gardeners are troubled by soils rich in clay. Clay is the smallest mineral particle of the soil, and being a flat plate shaped object, it tends to pack densely. Clay soils are described as "heavy," and poorly aerated because the interstices between particles are so very tiny that ventilation is restricted. Gardening practice with adobe, or other heavy clay soils, centers around the struggle to develop and maintain a "crumb" or granular soil character.

The tiny clay particle is a temportary storage vault for the various mineral ions that are utilized by the plant as nutrients. These ions are "exchanged" off the clay particle in a fashion akin to the way a water-softener works. A root-hair in contact with a clay disc will trade a hydrogen ion to the clay in return for picking up a potassium ion. Or, if water containing a sodium ion (say from the fertilizer sodium nitrate) contacts the clay, the sodium will attach itself to the disc, and in the process kick out a calcium ion. The calcium ion is then carried away by the water. If the clay particles collect a large population of sodium ions as a result of this sort of exchange, the soil will become progressively more gummy. Eventually, it will be too sticky to work horticulturally, since all traces of physical structure suitable to plant growth will have been lost. In San Diego, this situation is not entirely beyond the realm of possibility since our water contains appreciable amounts of sodium. It is fortunate that applications of calcium to such a soil will reverse the exchange, and as calcium content is once again restored, the soil structure will improve. For maximum benefit, applications of humus, together with a calcium source, will work to cause an agglomeration of the tiny clay platelets into larger granules and crumbs, and thereby produce the most satisfactory sort of soil character.

What To Use As Calcium Source

In areas where the soil exhibits more of an acid character, lime would be entirely satisfactory. In San Diego, lime, slaked or otherwise, is probably best avoided because of the alkaline character of the soil. Gypsum, a neutral calcium compound, would certainly be a better choice. Oyster shell, and ground limestone are equally useful. In San Diego, the Volcanic Soil Amendment Company sells a material called "Cal-Mag." This product is primarily a raw mineral mixture of calcium and magnesium carbonates and oxides containing in addition, small amounts of iron and other mineral elements. Analytical evidence shows Cal-Mag to be a good source of soluble calcium. The Randall Mills Corporation offers a material trademarked "Agri-Min" which appears to be a more complex mixture, but also serves as a soil amendment. All of these materials are available at your nursery. Be sure that you read the back labels where the real information is given, and *follow directions.*

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Garden Chores

By Ada Perry

Pruning is always a "fruitful" subject, though on unfortunate occasions it does not bear fruit. There's pruning enough to go around among all four seasons. Spring pruning is the kind that produces good poinsettias, fuchsias, hibiscus and bougainvilleas. These are all frost-tender evergreen plants—a very loose classification, though—and that's why you prune them in early spring. As a general public, we are inclined to want to prune these in early January. In the main, we have the right idea, which is to get this pruning done as early as possible to get our plants going as soon as possible. One thing stands in our way. At that time it isn't quite half past frost time. By March in San Diego proper, though, you can let the pruning shears fly.

However, and isn't that a good word, please do not get after your syringas, spiraeas, flowering almonds, eastern lilacs and wisterias at that time unless you can tell old wood from prime flowering wood. In most cases, we should not even consider that "unless." It can fool national authorities. You prune these items after flowering in most cases. Wisteria pruning is usually done in summer and fall with due regard for bloom stubs.

Dwarf citrus man, Floyd Dillon, was in San Diego recently. He has a sister here as well as a number of his little citrus, both in their own homes and in nurseries, yet. Do not think I've changed the subject. My puppy howled and I did not have my mind on my paragraph. Anyway, Mr. Dillon took a look at the stock of dwarf citrus where I work and immediately began showing me some pointers on shaping them. For shaping is really what dwarf pruning is. You don't take off much wood. But you carefully rub off the new spring "outlaw" shoots which are starting below the twig graft. In case you feel sorry for these root stock shoots,—snails and slugs seem to like them better than the genuine variety above the graft. That twig graft is a diagonal slit in the main stem or trunk. It's very neat and is different in appearance from the budded citrus. The next thing, in shaping dwarf citrus, is to reduce by a half or a third any branch that is sticking way out from the plant. It will soon unbalance things if you let it. And the last is to pinch even very young shoots in the center so they will "fill out" instead of sticking out.

I've yakked away here on one subject and left only a bit of room for planting lists. Get after your dahlia and tuberous begonia projects, your gloxinias and caladiums if you go in for them. And get your garden ready for myriads of petunias, asters, marigolds and zinias.

We are rapidly becoming a petunia city and who cares. The hybrid grandifloras are those ruffled bedders that bloom all summer and all winter if you start them in spring and cut them back in late summer. Fire Dance, Prima Donna and Crusader are some of them. The hybrid multifloras have plain edges and bloom like even crazier, they say, though I would like to see any petunia beat that Prima Donna.

One day we were going over small shrubs to plant in the sun in the nursery and came up with this partial list: sunny azaleas, ericas, carissa microphylla, shrimp plant, leptospermums, yellow lotus, lantana. All of these give fine performances through they are common enough to be overlooked. The thing is to find large-leaved plants that like sun. These do not usually have bright colored flowers. Raphiolepis in the pink varieties are very good but their foliage quite often has to be seen in the garden to be appreciated.

It is a lamentable fact that many shade loving things in your garden will turn brats and do beautifully in the sun in the neighbor's yard down the street. But you have only to remember moving some plant that was dying in one place to another and how it revived and thrived. Please do not say "it just died faster" as that's not the point. Too many factors can change in just a few feet and you'll see that in any nature walk or any National park on vacation. So don't give up.

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